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ABSTRACT

Part of the New York City Board of Education's Early Stages program, and intended for elementary and secondary school teachers who wish to include a unit on theater in their classes, this guide offers suggestions for lessons and activities to accompany viewing a performance of "Wind in the Willows" at the Nederlander Theater. Part one of the guide describes the Early Stages program, which is designed for students in grades 4 through 9, and offers ways and materials to prepare students to see the performance, including information on how students should behave in the theater, how to organize transportation to the theater, and how much supervision is necessary. It also contains a brief history of American theater, and a set of related questions and answers. Part two of the guide offers suggestions for classroom activities and assignments after the performance, including lessons on review-writing, guidelines for classroom theater critics, and a copy of a theater directory. (Appendix A contains a glossary of theater terms, and Appendix B contains a list of resources for the teacher.) (JC)

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Wind In The Willows

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Theatre Activity Packet

to be used
in conjunction with

Early Stages
Preview Performances
for New York City schoolchildren
presented by **The Mayor's Office of Film, Theatre, and Broadcasting**

in cooperation with

New York City Board of Education
Division of Curriculum and Instruction
Office of Curriculum Development and Support

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FOREWORD

The Division of Curriculum and Instruction is pleased to participate in an innovative educational program, EARLY STAGES. In this project, selected teachers and students in grades four through nine from Community School Districts attend special events in the performing arts.

The accompanying Theater Activity Packet for this performance of Wind in the Willows has been developed to assist teachers in preparing students for this special experience and extending their learning in the classroom.

We see this program as a special opportunity for students to listen and observe with greater critical interest and share their observations through the activities provided in all areas of communication arts.

We wish to express our appreciation to the Mayor's Office of Film, Theater, and Broadcasting for enabling our young students in the program to share increasingly in the cultural riches of New York City.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and Instruction

ACKNOWLEDGMENTS

The Theater Activity Packet was designed as a curriculum support in the area of communication arts for teachers and students, to be used in conjunction with the special performance of Wind in the Willows. These materials were prepared as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director. Morris Freedman, Deputy Executive Director of the Division of Curriculum and Instruction, provided overall supervision of this project.

Steven Tribus, Director of the Communication Arts Unit, organized and supervised the project. Olive Francks was responsible for the design of the Theater Activity Packet series. Tanya Kaufman revised the packet and wrote additional materials to accompany the current performance of Wind in the Willows.

The manuscript was prepared for publication by the Editorial and Production Unit, under the direction of Alaire Mitchell, Assistant Director of Curriculum Research (Acting,) and Maureen Maguire, Production Coordinator. Susan Maria Grathwohl was Project Editor. Cover by Kent Beaty.

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PART I

PREPARING FOR THE PERFORMANCE

What Is Early Stages?

The EARLY STAGES program is a joint effort of the Mayor's Office of Film, Theater and Broadcasting, and the Communication Arts Unit. EARLY STAGES took its name from the youngsters who may be seeing their first major live performance, and also because the matinees are usually scheduled during the preview period. The goal of the program is to expose students to a variety of theater experiences so that they will become as familiar with live theater, dance, opera, and concerts as they are with television and movies.

Mayor Edward Koch inaugurated the program in 1983 at a special matinee for 1,100 students of The Tap Dance Kid prior to its Broadway opening. Since that time, students have attended performances of The Wiz, Dance Theater of Harlem, The Metropolitan Opera's Barber of Seville, The Three Musketeers, American Ballet Theater, Big River: The Adventures of Huckleberry Finn, and the Alvin Ailey Dance Theater.

The Mayor's Office of Film, Theater and Broadcasting raises private funds to cover the minimum expenses for these special performances, and also secures books related to the event for distribution to students. The Communication Arts Unit develops a Theater Activity Packet, including pre/post performance activities which teachers can utilize to integrate the theater experience with the communication arts curriculum.

The Office of Pupil Transportation has arranged bus transportation for each performance. The coordination of these bus arrangements is a vital component of the success of the EARLY STAGES events.

Getting Ready to Attend a Live Performance

Audience Etiquette

. Ask students if they have ever attended a theater performance. Elicit special rules of behavior for the audience to be aware of while in the theater.

. As students discuss appropriate theater behavior, establish that audience etiquette, particularly at a theatrical performance, is extremely important, not only to the other members of the audience but to the performers on stage as well.

. You may develop a chart with the class and/or ask the students to write about their ideas.

Points to Highlight During the Discussion:

. Being a member of the audience is a special privilege. Whether at a graduation, or a special event like a theater performance, appropriate audience behavior is essential. This includes:

- sitting quietly in the assigned seat
- being an attentive and polite listener/viewer
- refraining from talking during the event
- remaining with the class at all times
- remembering to walk slowly when moving from one part of the theater to another

. Students and chaperones are asked not to leave their seats except during the intermission. Any student needing to leave the auditorium before the end of an act must be accompanied by an adult chaperone.

. Sounds amplify in the theater and disturb others in the audience and distract the performers. A good thing for an audience to remember for all types of performing arts events is:

- Applause is the big indicator of the way an audience feels about a performance. If you really like a song, a performer, a special moment, your applause tells this. If people in the audience do not care for something or even dislike something, they simply do not applaud or they applaud very, very softly. This conveys the message clearly.

. During the intermission, the audience can use the restrooms, stretch, or converse with one another. Students must be accompanied by an adult if they leave their seats and go to another part of the theater. Students must remember to always walk up or down stairs and through the theater. Since many people will be moving around during the intermission, it is important to stay with your class. The intermission is brief (approximately 20 minutes) and it is best to stay close by. The audience needs to be seated before the overture for the next act starts or the curtain goes up. When the intermission is over, there will be a signal (a bell or chime) which tells you to get to your seat.

For the Teacher: Hints for Supervision of Student Groups

1. Plan for the fact that the performance commences at 2:00 p.m. sharp. Be prompt for your scheduled bus pick-up.

2. When entering the theater, each student must have his/her own ticket to present at the door.

3. Do not permit any food or drink to be brought onto the bus or into the theater.

4. Please supervise the group very carefully; several chaperones may be needed.

5. Make it clear that quiet conversation is fine, except during the performance. Talking that distracts or interrupts others should be discouraged at all times.

6. At intermission, arrange for those who must, to use the lounges. One adult should remain with the students who are seated, while the other leads a group to the lounges. Students must remain supervised during the entire intermission.

7. At the conclusion of the performance, arrange for your group to wait until they are called to leave their seats and exit from the theater.

8. Determine the location of your district bus. There will be supervisors from the Office of Pupil Transportation to assist you.

NOTE TO THE TEACHER:

The following background information can be used to relate the present production to sources with which students may be familiar. It may also serve as a basis for classroom discussion of Wind in the Willows.

Musical Theater: An American Art Form

Like jazz, baseball and blue jeans, musical theater (also known as musical comedy) is considered a particularly American contribution to world civilization. Inspired by the operettas and comic operas of the English and European traditions, the musical theater has made creative use of elements from American popular culture.

These elements, including tap dance, dialogue between a "comic" and a "straight-man," "patter" songs, and romantic ballads, originally came from the minstrel shows popular in the early 19th century. This entertainment evolved into the vaudeville, or variety, show.

These entertainments, put on by travelling companies in local theaters throughout rural and urban America, presented the talents of many performers, and featured comedians and singers (along with classical musicians, jugglers, acrobats, magicians and trained dogs!) in what was called a "revue" -- a showcase of specialty acts.

Famous vaudeville acts included song-and-dance teams like Harrigan and Hart, and Fred and Adele Astaire, and comedians like Burns and Allen. Many show business performers of a generation ago like George Burns, Charlie Chaplin, and Fred Astaire, began their careers in vaudeville.

The "revue" form of vaudeville was developed by composers and lyricists into musical numbers which told a story. Generally the story was a simple one: "Boy meets girl, boy loses girl, boy gets girl" is a typical musical plot, still used today.

Audiences of the twenties loved musicals, and so have audiences ever since. The greatest writers for the musical theatre include the teams of Rodgers and Hammerstein, Rodgers and Hart, Lerner and Loewe, and George and Ira Gershwin, as well as individuals like Cole Porter, Jerome Kern, Kurt Weill and Elizabeth Swados.

The love and appreciation for the American art form known as musical theater extends throughout the world. In China, for example, Rodgers and Hammerstein's work is especially appreciated among university students.

Today's performance represents an innovative updating of this classically American art form--blending the musical theater tradition with a beloved children's story, which has in the past also been used as the basis for an animated movie.

NOTE TO THE TEACHER:

The following Questions and Answers can be made a part of a class lesson or can be used as an information sheet for students. It is recommended that each student receive a copy of the Questions and Answers, if possible.

Questions and Answers About Musical Theater

If you were interviewing someone in a Broadway production about this performance, you might ask the following questions and get these answers. Read through this conversation. If you know anyone who has worked in theater or who attends the theater frequently, perhaps you can add to this information.

Here are a few questions and answers for you to start with:

QUESTION: What is a musical?

ANSWER: A musical, or musical comedy, is a theatrical production in which music is the focus and primary interest. The most important and memorable moments are set to music, and sung and/or danced, as well as being accompanied by music.

Sometimes a musical is a play set to music; sometimes it's mainly music with drama subordinate or secondary to the music; sometimes it can be a series of episodes set to music, with no story or drama.

QUESTION: How many acts does a musical generally have?

ANSWER: A musical is usually done in one or two acts. Each act is divided into scenes or episodes as listed in the Playbill. It's important to know that the musical is a theatrical form which can be developed in different ways. The standard musical is a story (called a "book") set to music in one or two acts. But there are many variations from the standard. You will want to determine how Wind in the Willows fits into these definitions or how it differs from them.

QUESTION: Generally speaking, what will a musical open with?

ANSWER: A musical can open in a number of ways, depending on the imagination and wishes of the creators and producers. Many musicals start with an overture. In a traditional musical, the overture is a compilation of musical themes you will hear during the performance. The overture capsulizes musically what the audience will hear and, it is hoped, remember after the performance is over.

When you attend this performance, listen for the themes and try to determine what is happening musically in this production.

- What is the dictionary definition of "overture"? What is the derivation of this word? For example: In one dictionary, it states that "overture" is derived from the French word "ouvrir," which means "to open." Do you think this meaning makes sense? Why, or why not? Explain.

- Find other definitions and derivations of this particular word and determine which ones best fit the word as it is used in a description of musicals.

- Find out what other kinds of overtures exist. For example, there are overtures to an opera, a symphony, and a ballet, among others. At the same time, research the composers who have utilized the overture as a musical form and try to get recordings of some of their overtures (for example, Beethoven's "Leonore" overture).

QUESTION: How does the audience get seated at the theater?

ANSWER: When you enter the theater, an usher will help you. Ushers are stationed at the aisles (see your seating chart) as you enter your section of the theater. You will show them your ticket stub, and then they will direct you to your seat and give you a program called Playbill. You should remain seated and wait for the entire theater to be seated.

QUESTION: What happens at the very start of the performance?

ANSWER: When the audience is seated, the conductor generally comes into the orchestra pit. (He or she may already be there, however.) A spotlight points to the conductor, and the audience generally will applaud briefly to acknowledge the start of this musical. All applause ends when the conductor raises the baton. And now, things are really under way.

QUESTION: Can you tell us a bit about how the curtain goes up?

ANSWER: The curtain will open when the musical begins. The curtain can open by going up, or it can open from side to side all the way across the stage or only part way. Besides the main curtain, there will also be a heavy fireproof curtain which may already be pulled aside. Some productions use a scrim, a curtain made of gauzy, semi-transparent material, which sets a particular atmosphere or mood. Occasionally, a production will use no curtain at all; the stage may be in total darkness until the play begins, with lighting then used as a dramatic opener.

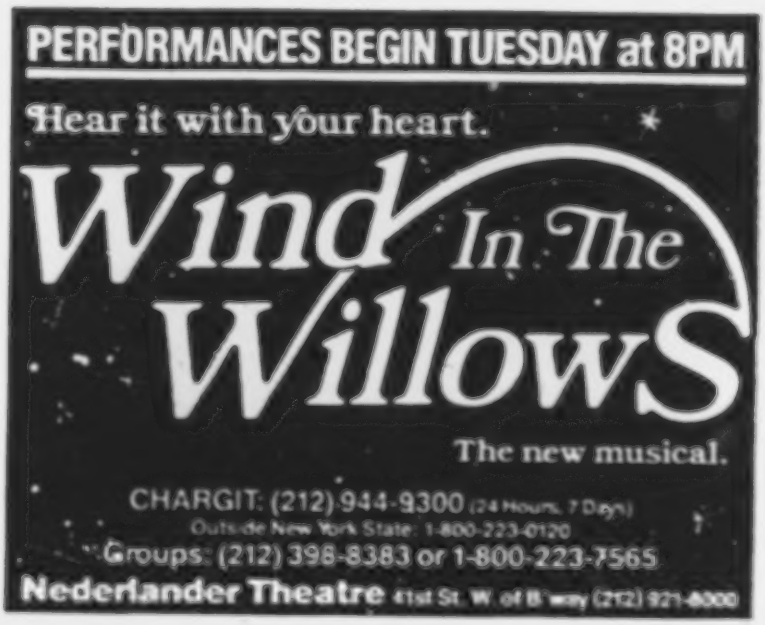
QUESTION: If there is an intermission, what exactly can we expect to happen at this time? How long is the intermission?

ANSWER: In a standard musical each act is divided into a number of scenes, with an intermission between acts. Some musicals are performed in one act, with an intermission between certain scenes or with no intermission at all. Your Playbill will cue you as to the format for Wind in the Willows.

QUESTION: What are the sections of a theater called?

ANSWER: There are three main sections in most theaters: the orchestra, the mezzanine, and the balcony.

Many large theaters have a row of boxes around the sides of the theater (as in the New York State Theater and Metropolitan Opera House). Also, in very large theaters, there can be subsections of the mezzanine and balcony.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PART II AFTER THE PERFORMANCE - CURRICULUM ACTIVITIES FOR YOUNG THEATERGOERS

To the Teacher:

These activities have been designed for use after students have seen the performance.

Teachers are encouraged to supplement these post-performance suggestions with additional ideas and activities to help students extend the theater experience into the classroom.

Critics' Circle

. To prepare students for writing their own review of the performance, ask them to read published reviews of recent theater performances written in newspapers and magazines. Ask students to cut out reviews that are of interest and bring them to class.

. The teacher can duplicate and distribute Activity Sheet 2, "Critics' Circle: Sample Reviews," to discuss with students, noting the style that the critic uses as well as the content.

. As the teacher and students analyze newspaper reviews, guidelines for writing a review should be developed. Before students begin to write their own review, they should:

- be familiar with the format of a review and specific items to include (name of theater, performance times, performers, director).

- reread their responses to Activity Sheet 3, "Classroom Critics' Checklist," and determine how this information can be included in their reviews.

Duplicate copies of Activity Sheet 4, "Guidelines for Classroom Theater Critics." The suggestions listed on the worksheet can help students organize and write their review of Wind in the Willows.

Critics' Circle: Sample Reviews

Writing A Review

Before beginning to work on your review, read the reviews of theatre productions in newspapers. Cut out those which interest you and bring these to class. Samples are attached. Note the style the critic uses as well as the content as you discuss the reviews in class.

'The Wiz'

THE EVENING SUN

WEDNESDAY, APRIL 4, 1984

A delightful yellow brick road show

Lou Cedrone

GEOFFREY HOLDER is a kind of miracle worker. In addition to doing all those television commercials (and a number of other things), Holder is the man who did marvelous things with "The Wiz" after it tried out at the Mechanic 10 years ago.

He had been hired as the director, was replaced, then was reinstated as director. Whatever he did worked; the musical ran for four years on Broadway, then did a year on the road.

Later, Holder tackled "Timbuktu!," the black version of "Kismet." When the musical played Washington, it was loose and overlong. When it reached Baltimore, it was much tighter and far more entertaining, thanks again to Holder, who had been hired to doctor the show.

Holder's "Wiz" returned to Baltimore last evening. The revival is on a six-month tour and, when that is finished, will return to Broadway.

Yul Brynner did it with "The King and I," so there is no reason why Holder can't do it with "The Wiz."

The musical seems better than ever. True, the actors are doing a lot more screaming than they did. Almost every one of them works at fever pitch, but the show seems brighter than it was, faster than it was when it last played here in 1978.

Holder seems to have added more comedy to the show, particularly the second act, which is really the best of the evening. The first is enjoyable, but the second is more so.

Stephanie Mills continues as Dorothy. Mills was Dorothy in the original version. She was 16 then, but she is diminutive and should be able to continue playing Dorothy the rest of her life.

There is the possibility that she will do just that. It is almost fashionable to do so.

Carol Channing started all this. Channing has been doing "Hello, Dolly" off and on for the last 20 years. Brynner goes on with "The King and I," and now it's Mills, with Dorothy.

She isn't, of course, alone, and she is certainly not the whole show. No one is, but there are standouts. Carl Hall is one. He does marvelous things as The Wiz, the poser who began as an evangelist. Hall struts, roars and screams and when he sings straight, makes a lovely sound.

It is he who gets things rolling in the second act. Not that the show is sluggish before that. Nothing moves slowly here. It's just that Hall makes you sit up and get with it.

So does Ann Duquesnay as Glinda, one of the witches Dorothy meets when she leaves her farm home in Kansas. Duquesnay's meeting with Addaperle, Glinda's sister witch, is golden camp, a hilarious meeting that could go on much longer than it does.

Charles Valentino is the Scarecrow, Gregg Baker is the Lion, Howard Porter is the Tinman, and Ella Mitchell is Evillene, the evil witch who decrees that she will hear no bad news.

All these people do excellent work, and if they scream more than they should, put the blame to Holder, who apparently wants it that way.

For those who don't know, "The Wiz" is based on the "Oz" stories by Frank Baum. The movie version was done in 1939 with Judy Garland as Dorothy. You won't hear "Over the Rainbow" at the Lyric. This "Wiz" has a score of its own.

"The Wiz," with choreography by George Faison, will continue at the Lyric Opera House through Sunday, April 8. All you have to do is buy tickets, click your heels three times and, like Dorothy, you're home.

Ailey dance troop 'strikes gold'

DANCE

By SHARON BASCO

THE ALVIN AILEY American Dance Theater opened a seven-performance engagement at the Wang Center last night and by the end of the final dance, Ailey's trademark "Revelations," the audience was clapping to the beat of "Rocka My Soul in the Bosom of Abraham."

It doesn't diminish. Enthusiasm for the vitality and passion of the Ailey company's rich repertoire continues into the troupe's 16th visit to Boston.

"Revelations" tells us why. It is a 25-year-old piece, and yet when it is danced it is felt afresh. Even well-known images, which might be thought of as cliches (albeit Ailey's own) — like the spread-eagle arms accented by limp hands and bowed heads — are delivered crisply, as if they were just learned that afternoon.

The Boston premiere of a piece by former Ailey star Judith Jamison also tells us why the troupe thrives. Ailey is constantly revising the repertoire, experimenting with works by a variety of choreographers.

He has struck gold with Jamison. Her hauntingly mysterious "Divining" is a triumph of grand proportion and sultry style.

Tuned in delicately to an eerie score by Kimati Dinizulu and Monti Ellison, the shape and pattern of a triad ensemble is subtly and masterfully reasoned.

Adventurous gambles are the rule, and they work: The head carries the impulse for wretching body thrusts; a slow, deliberate leg extension is savored; one arm is held up stiffly to heaven while the other dangles, swinging limply.

"Divining" is a complex, multi-layered dance with enormous theatrical flair. Remarkably, the work also is Jamison's first choreography.

THE ALVIN Ailey American Dance Theater, at the Wang Center for the Performing Arts through Sunday.

Billy Wilson has made many dances for the Ailey company, and "Concerto in F," to Gershwin music by the same name, is one of the finest. It reaches beyond the easy, jazzy vocabulary usually favored by Wilson, and into a discreet, balletic framework accommodating both the wit and energy of jazz and the smooth elegance of classical technique.

Ailey company programs continue at the Wang Center through Sunday.

The Boston Herald, Wednesday, February 6, 1985

THE ATLANTA CONSTITUTION

Wednesday, Feb. 20, 1985

Ailey dancers deliver it all in sizzling Fox performance

A Review
By Helen C. Smith
Staff writer

Passion, pizzazz, polish and perfectly impossible feats of the body — what more can you ask for from a modern dance company?

The Alvin Ailey American Dance Theater, appearing in Atlanta for the seventh time, delivered it all Tuesday night at the Fox Theatre. The company, which has performed around the world, has never looked better.

The 80-member multi-racial company was so wired for opening night you could feel the electricity crackle the moment they whirled on stage in "Suite Otis," a zany, zesty, smiling tribute to the late composer Otis Redding. All the dancers were in top form, some more so than Marilyn Banks and Masamitsu Chaya, who together have enough panache — their talent goes without saying — to catch the eyes of those in the last row of the balcony.

Next, Donna Wood, one of Ailey's hottest stars, did the unbelievable. Back to back, with only a brief pause between, she danced two demanding roles, either one of which would have paid her dues for the evening. First she did "Cry," one of Ailey's masterpieces, with great passion and beauty. "Cry" is Ailey's tribute to black women everywhere — their joys, their sorrows, their hardships, their strength. The work, which was originally created for former Ailey superstar Judith Jamison, never pales.

Miss Wood followed her triumph in "Cry" with an equally stunning interpretation of the lead role in "Divining," choreographed by Miss Jamison. "Divining" is Miss Jamison's first choreographic effort, and it is a remarkable one. Though it has Ailey traces in some of the movements, it is not an Ailey replica. It is more African in feel than anything Ailey himself has created, and yet at the same time quite contemporary — like a primitive painting done by a sophisticate. Divided into three sections — "Seeking," "Resting" and "Moving On" — the piece catches the rhythms of life's various phases with originality and insight.

In a total change of mood, the company rounded out the Tuesday program with a super-charged rendering of Talley Beatty's "The Stack-Up," an urban-street, street-fresh, very new piece of rock choreography about dancing until you can dance no more, having until the magic fades, fighting until that hears the thrill. It's a mishmash of impressions of a frantic, aggressive, sensual, sometimes violent cityscape — quintessentially New York.

■ Alvin Ailey American Dance Theater: 8 p.m. Wednesday. Tickets: $10.25-$22.25.

Classroom Critics' Checklist

A theater critic is an expert in theater and is also a journalist. In order to criticize a theatrical event, you should be aware of theater essentials. So, at the performance you are going to attend, you will want to observe carefully the following items so that you can write your own critic's review.

Here are some items for classroom critics to consider before and after the performance:

Storyline

_____ Yes, there was a definite storyline.
_____ No, none existed.
_____ Other _____.

Series of acts

_____ There were two acts in this musical.
_____ There was only one act.
_____ Other _____.

Number of scenes, if any, per act

_____ In Act I.
_____ In Act II.

Setting (time and location of different scenes)

. If all the action took place in one place and time, tell where and when.

_____

. If there were different settings, name a few.

_____

_____

_____

Sets (scenery and props)

_____ Sets were traditional (for example, real furniture was used).
_____ Imaginative sets were used to set a mood.
_____ There was no use of sets.

. How did the sets contribute to the action and plot?

_____

_____

_____

Lighting

. How was the lighting used? Did the lighting change frequently? When did it change? Did it change when the scene changed? How did the lighting (or lack of it -- darkness) affect the action and plot? Did you enjoy the musical more or less because of the lighting?

_____

_____

_____

_____

Sound

. Was the sound amplified? If so, find out how. For example: Did the performers wear mikes, or were mikes in evidence on the stage?

_____

_____

Costumes

. What made the costumes special or unusual? Or, how were they very traditional?

_____

_____

. How were the following used?

color _____

texture _____

style _____

different materials _____

. Which character came to your attention most vividly because of costuming?

_____

_____

Music

. Did the music highlight the story line? Did it highlight the characterizations? How, or why not?

_____

_____

. How was music used:

in songs sung by individuals?

_____

in songs sung by large choruses?

_____

as part of dance routines?

_____

. Was music an <u>addition</u> to the story, or was music <u>central</u> to this musical? Explain your answer.

_____

_____

Choreography (dance)

. How was dance used here? Did it advance or hold back the story line? Were there solo dances? Was there group choreography? What other kinds of dance numbers were there?

_____

_____

_____

. How were dance and music worked together here?

_____

Characterization

. How did two of the principal performers develop their roles?

_____

_____

After the performance study your Critics' Checklist and ask yourself (and your classmates) a few additional questions:

- What was most impressive about Wind in the Willows? What were some special features that made this musical really stand out?

- What was interesting (to the critic and to others in the audience) about this particular musical? Can you compare it to any other musical you've seen on stage or elsewhere?

Guidelines for Classroom Theater Critics

You are the theater critic for a major newspaper. Your job is to go to theater performances and review them for the public. You have your own column and byline.

You have been asked to write a review of Wind in the Willows. Include in your review:

- the name of the theater
- the names of the actors, director, composer, conductor, and other persons involved with the performance
- the date you attended
- what you think about this performance

. To prepare your review, make sure to go over your responses to the questions on the Classroom Critics' Checklist. Decide how you wish to organize the material, sketch out your review, and begin writing.

. After you have written a first draft, read the review to yourself, and then to a classmate or teacher. Decide if there is anything that you wish to change and write a second draft. After you have revised the review and it is ready for publication, print or type it in the form of a newspaper column as shown in the sample reviews. Use additional paper if necessary.

Title of your column:

_____

By _____

_____

_____

_____

_____

_____

_____

_____

_____

Another way to write a review of a play or musical is to plan it as though it would be used on a radio or TV show. To do this, you will need to develop your own format and style. Listen to or watch one or more programs which feature theater reviews.

Prepare your review of Wind in the Willows. Then tape it or recite it live in your classroom or over the school P.A. system, if you are invited to do so.

- What will you tell your audience about this musical?
- How can you (visually or through sound) make your report interesting enough to capture people's interest?
- Will you give the show a rating (such as calling it a 10-star show)?

A variation of this idea is to tape a few of your classmates' opinions in a person-to-person technique, as though they had just left the theater. If you have no tape recorder, then write down what they have to say, in their words.

Comparisons and Contrasts: The Novel - The Musical

Every student who attends the performance will receive a copy of Wind in the Willows by Kenneth Grahame. The books have been generously provided to you, courtesy of Bantam Books, Inc., and Dell Publishing Company.

Read the novel Wind in the Willows, on which the musical was based. After you have read it through, discuss the novel and compare it to the musical.

How do they differ? In what ways?
Use the following table as a guide to make your comparison.

The Novel	How and What	The Musical
	setting (place and time)	
	characters (names, roles, emphasis given)	
	story line and plot	
	ending	

What features listed in the table are the same in the musical and the novel? Which features differ? How? How you feel about the treatment and impact of the novel in comparison with those of the musical?

ACTIVITY SHEET 6

PLAYBILL Activities

When you go to the theater, you will receive a copy of Playbill. It is called the national theater magazine, and it has its own editorial staff. It is published monthly and includes information about the play or musical you are attending and other articles of interest to the theatergoer.

Skim your copy of Playbill, beginning with the contents column at the beginning of the magazine. Note the different kinds of articles. Which ones are of most interest to you? List these in order of your preference.

Locate the program for Wind in the Willows, and look for the names of persons directly concerned with this production (add as needed):

writer _____

lyricist _____

composer _____

choreographer _____

director _____

producers _____

lighting designer _____

costume designer _____

What information about Wind in the Willows (including background information, stories about cast, etc.), if any, did you get from Playbill that you did not already know?

Theater Directory

Look at the theater directory in a daily newspaper or in a magazine that features the performing arts. Find the plays or other performances currently running at the theaters listed here. Notice whether the plays are the same ones listed on Activity Sheet 7, "Sample Theater Directory," on the next page.

Nederlander	Wind in the Willows
O'Neill	
Lyceum	
Shubert	
Biltmore	
Lunt Fontanne	
Promenade	
Palace	
Imperial	
Neil Simon	
Circle in the Square	
Music Box	

Put an asterisk (*) to the left of the plays you would like to see.

THEATER DIRECTORY

BROADWAY

A CHORUS LINE

A MATCH MADE IN HEAVEN

AS IS

BENEFACTORS

BIG RIVER

BLOOD BROTHERS

BLOOD KNOT

DOUBLES

42ND STREET

HAY FEVER

I'M NOT RAPPAPORT

JERRY'S GIRLS

LA CAGE aux Folles

THE MARRIAGE OF FIGARO

THE MYSTERY OF EDWIN DROOD

WIND IN THE WILLOWS

OFF BROADWAY

A LIE OF THE MIND

CIRCLE REPERTORY CO.

CURSE OF THE STARVING CLASS

DAMES AT SEA

HAMELIN

LITTLE SHOP OF HORRORS

MAMA I WANT TO SING

MAYOR THE MUSICAL

MIRROR REPERTORY CO.

ORPHANS

PAN ASIAN REP'S

PENN & TELLER

SANG & DANCE

TANGO ARGENTINO

THE BOYS OF WINTER

THE ICEMAN COMETH

APPENDICES

To The Teacher

The appendices contain:

- Appendix A: A Glossary of Theater Terms
- Appendix B: Resources for the Teacher

APPENDIX A

A Glossary of Theater Terms

Ad-lib - To make up dialogue on the spot to cover a forgotten or late cue.

Arena theater (Theater-in-the-round) - The audience is seated on all four sides of the acting area.

Backstage - The area unseen by the audience behind the stage and off to the side, including the dressing room area.

Breakaway (costume or prop) - An object that is specially prepared to break or split easily.

Blocking - The movement of the actors on stage.

Business (stage business) - Actions of an actor on stage (for example: eat a piece of candy, pick up a box)

Choreographer - The dance director who creates the dances and movement patterns in a musical.

Conflict - The problem or struggle of the characters which leads to the climax of a play.

Cue - The line, business, movement, or effect which signals the next action or speech.

Curtain - The rise of the curtain signals the beginning and the fall signals the end of a scene, act, or play.

Director - The person responsible for the overall production, including blocking the show, rehearsing the actors, and coordinating all other elements.

Downstage - The front of the stage closest to the audience.

Ensemble - A group dependent on several or all players rather than on one major star.

Exit - To leave the stage. Also, the physical spot through which the actor goes in order to exit.

Flat - A single piece of lightweight scenery which suggests a wall or part of the boundary that makes up the set.

SOURCE: Adapted from Patricia Sternberg, On Stage: How to Put On a Play (New York: Julian Messner, Simon & Schuster, Inc., 1983), pp. 147-149.

Front of the house - The auditorium or area of the theater where the audience gathers.

Gel - A thin sheet of colored plastic material placed over a light to shine a color onto the stage.

Improvisation - Spontaneous dialogue and actions made up on the spot.

Offstage - The area behind the stage or on stage that is not in view of the audience.

Onstage - The area of the stage in view of the audience.

Paper the house - Give away free tickets to ensure an audience.

Plot - The arrangement of incidents which make up the story of the play.

Proscenium - The frame of the stage opening which separates the audience from the playing area.

Readers' theater - Plays read for an audience; there is little or no staging.

Rehearsal - The practice and repetition of a play by the actors, guided by the director, to prepare for a performance.

Script - The written version of a play, which includes dialogue and actions.

Set - The scenery which creates the environment for the play.

Stage left - The left side of the stage from an actor's point of view as he or she faces the audience.

Stage right - The right side of the stage from an actor's point of view as he or she faces the audience.

Technical - The non-acting elements of the production (lights, sound, and so on).

Upstage - The area of the stage farthest away from the audience.

Voice over - The projected voice of an actor heard when the actor cannot be seen.

Resources for the Teacher

A. Books:

Marshall and Pat Cassady. An Introduction to Theater and Drama. Skokie, Illinois: National Textbook Company, 1979.

Katharine A. Ommanney and Harry H. Schanker. The Stage and the School (5th ed.). New York: Webster Division, McGraw Hill Book Co., 1982.

Joan Snyder and Michael P. Drumsta. The Dynamics of Acting. Skokie, Illinois: National Textbook Company, 1981.

B. Magazines

Playbill Magazine
100 Avenue of Americas, N.Y.C. 10013

Variety Magazine
154 W. 46 Street, N.Y.C. 10036

C. Theater-Related Agencies

Theater Communications Group (TCG), 355 Lexington Avenue, N.Y.C.

Theater Development Fund (TDF), 1501 Broadway, N.Y.C. 10036

Theater Guild, 226 West 47th Street, N.Y.C. 10036

Theatrical Wardrobe Attendants Union, IATSE Local 764, 1501 Broadway, N.Y.C. 10036

D. Children's Theater

First All Children's Theater Company, Inc., 37 West 65th Street, N.Y.C. 10023

E. Theater Bookstore

The Drama Bookstore, 723 Seventh Avenue, N.Y.C.

F. Resources Available to All

Manhattan Consumer Yellow Pages. Look up information under the categories of Theaters; Theatrical Agencies; and related sub-categories. This is also a wonderful resource to skim through for a wide range of topics related to theater, including newer, experimental theaters and Off-Off Broadway theaters.

For information related to the theater, you can also find interesting topics to research by looking in the Manhattan telephone directory under "Theater" and "Theatrical Supplies".